Birds in Japanese Art Recall Falconry Days

Many Wild Species Now Owe Their Existence to Fostering Influence of the Old Nobility's Sport.

PERHAPS no nation so closely lives to the ideal of that bird lover W. H. Hudson, in so far as its feathered citizens are concerned, as the Japanese. In the art of the island kingdom the bird influence is almost supreme. Not alone in pictures which are bird motives, but throughout their art, to whatever realm it goes, these motives are present, even when they do not dominate. The dip and recovery, the stately flight, the alighting, every motion of the beautiful airy creatures has inspired in Japanese art its exquisite flowing line. In decorative art the form, color and motion of birds contribute even more.

Japan abounds in bird life, of interest to the people as to the artists, while to sportsmen it is a delectable country. The empire stretches its length of islands north and south, and the forests give shelter to many varieties of four footed wild beasts, including big game, which attract sportsmen from all over the world, but the bird world is the most various and attractive.

In the Path of Migration.

The lay of the country furnishes a fine pathway for migration, the moving hosts of birds finding it but a short excursion from the mainland to the islands at their northern extremity. Every bird known in the North Pacific is to be found at its respective season in Japan, resorting to these coasts either in summer or in winter, according to its nature, while the wild fowl and aquatic birds comprehend every species.

The great crane, called Tan-chi-yan, belongs to the birds seen only in these or similar islands. It is regarded as the national bird of Japan. With its poetic flight, slow and graceful, changing into lazy curves as it prepares to alight near a river mouth, and its plumage of snow white, the Tan-chi-yan is the finest member of the whole crane family. Like many another aristocratic wild fowl, it was fostered and preserved for the exercise of falconry, and in the olden days only the nobility could take it either by that method or by any other. To the peasant sportsman it was forbidden.

Indeed, by the aristocratic dominion over bird life which was given to the nobles of old Japan many of the species are still extant. A powerful motive influencing the nobility to reserve the fine water fowl to their own use was the desire to foster and preserve falconry. This sport in Japan, as in western Europe, was reserved for the dominant class. It was introduced in Europe by the Crusaders, who saw it practised in the East. When or how the nobles of Japan took up the sport is information that the past holds but it won't give up.

The birds of prey are as well represented in Japan as are the water fowl and their other victims, and the Japanese falcon has more of the characteristics of the falcon in other parts of the world. The peregrine, the goshawk, the kestrel exist in the islands as they do in Europe, and they have been trained by the falconer from time immemorial to fly from the hand, to stoop to their prey and return to the wrist.

While the people were prohibited by stringent law from the sport, they could look on, and the artists of Japan from ancient times to the present did look on to some purpose. They have drawn with vividness and truth the swooping, the gliding and the recovery of the hawks, they have shown the panic-stricken geese tumbling through the air in a wild effort to escape the ruthless destroyer, and they have drawn with dramatic force the open beaked alarm of the cranes, too startled to hide themselves in the sedge of the river bank.

How Art Is Influenced.

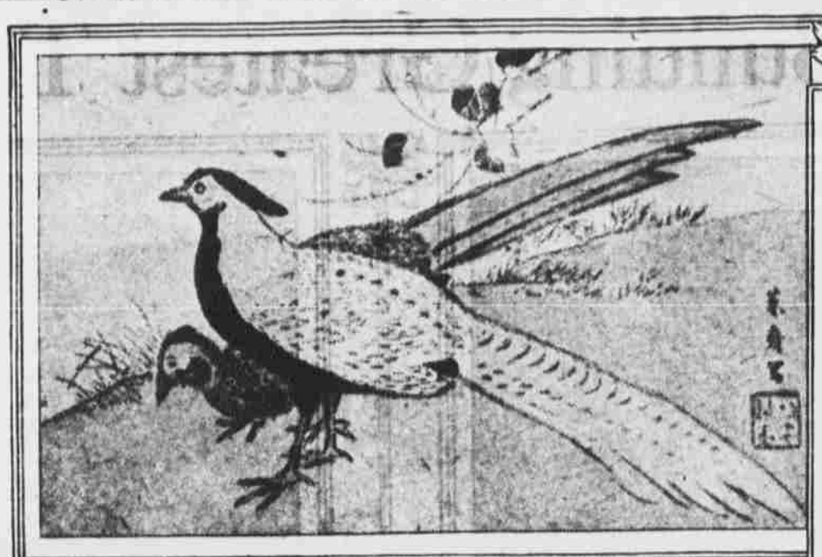
Scenes like these are become a convention, and on the screens made for the Occidental trade they are of frequent, too frequent, use. Whether the geese or cranes are painted or embroidered, it is customary to paint and embroider them in the attitudes of escape.

A species of bittern called the Go-i-sagi, a phoenix fowl known as the Shino-h-wara and the Soemmering pheasant are peculiar to Japan, among better known fowl that vary only in non-essentials. The Soemmering pheasant preens a tail many times the length of its body, but is not otherwise so remarkable as the green pheasant, although the latter is seen in greater abundance; the green pheasant has also a very long and graceful tail and its feathers are overlaid with a tinge or sheen of green, changing with every movement of the bird, and deepening into dark olive green on the breast. A golden sheen over the green distinguishes one species.

Herons are seen all over Japan in both a wild and a tamed state. In fact, it is possible to study the outer appearance of most of the wild birds of the country by those in captivity. The Japanese are fond of keeping captive birds of all kinds, and have long been noted as breeders of rare species. There are to be seen in nearly every farmyard domesticated and curious varieties of geese and ducks. The drake of the Mandarin species is highly prized for his gorgeous coloring and one sees him swimming like an animated opal in little ponds throughout the interior. The long tailed phoenix is another treasured bird in these country aviaries. The sickle-shaped tail feathers often exceed eight feet in length and have been known to attain twice that length.

Trim gamecocks are bred and carefully trained for the pit, for the Japanese are as fond of cockfighting as the Malays, from whom they have got their largest specimens of fighting birds, one of which attains a huge size. Flocks of tame pigeons abound everywhere and particularly about the Buddhist temples.

The Japanese are as fond of the stork as are the Dutch, and weave about these dignified birds many pretty fancies.



PHEASANTS FEEDING ON A HILL. BY MASAYOSHI

EAGLE PERCHED ON PINE BRANCH BY HIROSHIGE

Americanization Centre Governed Like a City

A COMPLETE city government all its own is the feature of the Americanization work now being initiated by the New York City Society of the Methodist Episcopal Church in the Italian quarter of the upper East Side. The city hall is the Casa del Populo, in East 118th street, between First and Second avenues, and here the new government holds forth. It is a civic club, composed of Italian immigrants who are earnestly studying the language and duties of citizenship in actual performance of public service in a moot city government of their own.

The Casa del Populo is a new establishment, just opened by the New York city society with a part of the centenary fund for Americanization and reconstruction work in this country. It is the largest plant of its kind in the United States. The building and parsonage, which were formerly known as the Trinity Methodist Episcopal Church, with a congregation of native-born inhabitants of the neighborhood, is the site of the New House of the People.

Practical Work.

The church and parsonage have been turned into a new kind of establishment for the new kind of service to the new people of the neighborhood. Every form of Americanization which has been found to succeed elsewhere under similar conditions has been put into operation at the Casa del Populo.

Inside at all hours of the day or night there is bustle and movement. The civic club, made up of Italian men and women who are studying the language and institutions of their new country, are at some kind of work. The municipal government of the Casa holds forth in the basement. There is a mayor, who is an Italian likeness (official) of Mayor Hylan. There is a board of aldermen who sit on moot cases and make momentous decisions, like the New York Board. There is a board of education, a fire commissioner, a department of street cleaning, a department of tenements and so on throughout all the city offices which have anything to do with civic welfare. Each one has an Italian incumbent who is hard at work studying his duties and explaining his difficulties to his colleagues and constituents. Yes, they have constituents, too, for they are all elected by the body politic of the Casa.

The offices in the Casa city government are not altogether as moot as they may seem. There are specific duties attached to them outside of the club meetings. The police commissioner must keep sharp lookout for violations of the city laws and report them to the proper officials of the city of New York. If the offences are against the fire or street cleaning regulations and are due to ignorance he reports them first to his own colleagues in the Casa government, whose duty it is to inform the offenders and thus prevent further violations of law.

Other Political and Civic Activities.

There are other political and civic activities. The Casa is the headquarters of the Italian-American Republican League for the Twentieth Assembly District and the meeting place of the Grand Council of the Sons of Italy for New York State and of the Italian Branch of the Foresters of America.

The photo-pheme, a method of teaching the language, is an innovation originating with the workers at the Casa. A stereopticon picture of one of the great scenes in American history is thrown on the screen. The teacher tells the story in Italian. On every object is printed its name in English, and the students read them out as the teacher points to them. Washington at Valley Forge is surrounded by "snow," "trees," "tents," "houses," "horses" and "soldiers."

The Casa takes in piece work in embroidery and drawing and pays the regulation wages plus 10 per cent. to indigent women to do the work. The profit from this department, which is a large one, with many rooms fitted with all required equipment, is to be divided between the expenses of the institution and the children of the workers. Sewing and millinery classes, printing, with a press operated by electric motor, are among the welfare activities. A huge kitchen fitted up exactly like that of the cheap apartments where people live accommodates large cooking classes.

A sixty bed nursery which operates both night and day, taking care of the infants and children of Italians who work either day or night shifts, equipped with a scientific kitchen for cooking special baby foods prescribed by the dietitian nurse in charge is another feature of the Casa. A large reading room of appropriate literature and periodicals is always open.

The head of the Casa del Populo is the Rev. Amedeo M. D. Riggio, who came as an immigrant to this country in 1903, and who has worked out the organization of the Casa from his own experience. Funds for the establishment and equipment of the Casa, in addition to donations, are part of the $12,500,000 centenary appropriation for war reconstruction and Americanization work in this country recently raised by the Methodist Episcopal Church.

Major Palmer Finds Europe Ready for Rush of American Tourists

MAJOR FREDERICK PALMER, war correspondent, author and lecturer, who lately returned from a six months' tour through England, France, Italy and other countries, says that Europe is making unusual preparations to entertain American visitors.

"In London and Paris especially," said Major Palmer, "a great influx of Americans is expected this season, and, in fact, before I left Europe many were arriving. Those who go over this year will certainly not be disappointed. They will be surprised to find how much the various reminders of the war have been obliterated and how extensively life has again returned to normal conditions. In Paris, for instance, the boulevards, during the daytime, are filled with the usual lively throngs, and in the evening the cafes are crowded with people just as in the pre-war days. There is every indication that the coming season in Europe will be distinguished by all the gayety of former times.

"Contrary to what had been reported, I found that hotel rates and restaurant prices were fairly moderate abroad. Emphatic denials were recently made through the French press of reports circulated in this country and elsewhere to the effect that hotel accommodations in Paris and other French cities were scarce and that exorbitant rates were being charged. Investigation showed that between 25 and 40 per cent. of the rooms in good hotels were then unoccupied, while completely reorganized staffs and in many instances thoroughly renovated establishments awaited guests."

While French restaurants have increased their rates, they appeared to be quite reasonable in comparison with New York prices, according to Major Palmer. Food in France he found to be plentiful and of good quality. "Although the Paris restaurants are charging far more than before the war," he explained, "the American traveller has a great advantage owing to the present rates of exchange, which are decidedly in his favor.

"The prices of many commodities abroad, I may add, such as men's clothing and women's apparel, seem remarkably low in comparison with American figures. All sorts of bargains can be found by those who know how to shop. Production in Europe is rapidly increasing, and as this improves there is naturally a scaling down in the high cost of living."

In London, which is attracting many visitors this season, Major Palmer found that there was some prospect of a great scarcity of hotel accommodation before summer. "The hotel situation," he said, "was complicated by the fact that during the war the British Government commandeered several of the largest establishments and turned them into offices. Some of these are now being returned to their former use.

"Fears were expressed in London that if thousands of visitors from overseas should meet with a chilly greeting and inadequate hotel facilities they would return dissatisfied and Anglo-American friendship would receive a jolt. To prevent such a contingency the Red Triangle League was recently formed. This organization, which includes representatives from the Royal Colonial Institute, the Pilgrims Association, the Anglo-American Society and the Overseas Club, has prepared a scheme whereby private households will offer furnished apartments and rooms to visitors unable to find quarters at the big hotels. A number of good suburban hotels have also been added to the list."

Those who contemplate a visit to the battlefields should bear in mind that a large part of these regions is still a desert with no accommodations for ordinary travellers. "To see this country," said Major Palmer, "combined rail, motor and water trips are necessary, while off these routes travel is impossible."

Wm. T. Price as Stage World Knew Him

Passing of Man Who Founded First School of Playwriting Recalls Many Ways in Which the Theatre Is Indebted to His Genius.

By ARTHUR EDWIN KROWS.

WILLIAM THOMPSON PRICE, 1846-1920. Those who are fond of filling out blanks in "Who's Who" found their opportunity to add the second date after this name on May 3, when one of the truly notable figures in the world of the American Theatre died at the New York Presbyterian Hospital.

To one group of persons Mr. Price will be remembered as the founder and director of the first school of playwriting in the world, begun in New York, January, 1901; to another he will be recalled as the author of several important text books, "The Technique of the Drama" (1901), "The Analysis of Play Construction" (1910), "Why Plays Fail" (1912), and "The Philosophy of Dramatic Principle and Method" (1912); to a third group he is the expert "play doctor," to a fourth a celebrated play reviewer, and those with especially long memories must be split up into as many divisions as necessary to think of him as dramaturge at the old Union Square Theatre, as expert in notorious plagiarism cases and as successful dramatist on his own account.

His School of Playwriting.

Among the successful students of his playwriting school are Thomas Dixon, Jr., author of "The Clansman," upon which D. W. Griffith's famous motion picture, "The Birth of a Nation," was founded; Benjamin Chapin, author of "Lincoln" and later famed as a screen portrayer of the Great Emancipator; Oliver T. Dargan, author of "The Shepherd," for E. H. Sothern; Preston Gibson, author of "Success" and other plays; Edward Laska, author of "The Brain Promoter;" R. B. Molineux, author of "The Man Inside;" August Stevenson, author of many plays for children; Emmett Campbell Hall, well known scenario writer; Rollin S. Sturgeon, distinguished motion picture director; Norman Lee Swartout, author of "The Arrival of Kitty" and other farces, and managing director of the Summit Experimental Theatre; E. A. Wheatley, author of "Ka," produced abroad; Arthur Edwin Krows, and the authors of a number of vaudeville sketches.

Mr. Price was born in Jefferson county, Ky., December 17, 1846.

He was educated at private schools in his home State in most favorable circumstances, for his family included persons of means. One of his memories of his childhood was that when very small he was held on the knee of Henry Clay, who impressed him as a fine gentleman, indeed; and, of course, a man worthy of the emulation of all Southerners.

As was the custom in those days, he was sent abroad to make "the Grand Tour" and to complete his education by graduating from the Universities of Leipsic and Berlin. This foreign experience covered the years from 1867-1870, and left its impress in the ability to speak and read French and German. Of Latin and Greek he also had considerable; and it is no idle statement to say that he was a gentleman of the old school.

One of Morgan's Raiders.

When the civil war broke out Mr. Price was a mere youth, but inflamed with the passion of a great adventure, and with an uncle, Maj.-Gen. Sterling Price, already serving in the Confederate Army, he ran away from home and joined the rebel ranks, serving under Col. E. P. Clay, Forrest and Wheeler, and as a member of Morgan's raiders. In one engagement he was captured and sent along with other military prisoners to the prison at Rock Island, Ill., considered one of the strongest Federal institutions of its kind. Nevertheless, William Price was one of three prisoners who escaped, and he returned to the Confederate lines. It is notable that during his later years Mr. Price was stanchly a Union man, while intensely devoted to his home State.

When still a young man he was admitted to the bar. As a Kentucky gentleman there were two professions open to him, law and literature. He tried law till he was thirty, but a certain nervousness of address when standing before an assembly, that remained with him throughout life, made his court presence painful, so he gave up law and took the alternative, literature.

One of his side ventures at this time was an association with another young man in conducting an early "picture show." They had a form of stereopticon and some colored slides, and these they took up the river from Louisville to outlying towns. The venture was a failure, however, and they soon returned.

Through various circumstances he became private secretary to Col. Henry Watterson, and in later years was one of his warmest friends. In 1875, Col. Watterson, knowing the young man's keen interest in the theatre, appointed him dramatic editor of the *Courier-Journal*, and this post he held until 1880. Why he relinquished this place is not entirely clear, but it is certain that he left it of his own volition, and he appears to have done a quantity of outside, miscellaneous writing. In 1883 he wrote and published at Louisville a volume of more than 600 closely printed pages devoted to the career of a mountain evangelist named George O. Barnes. The book was called "Without Scrip or Purse." From this book, the record of a man who consecrated his life to a great work, it is possible to speculate that the "faithful chronicler," as he describes himself in the preface, may have derived something of that altruism that in his later years so distinguished him. Soon after this he wrote and published biographies of great actors and actresses, referred to as authorities in bibliographies of the Encyclopædia Britannica.

It must have been at about this time that Mr. Price came to New York, for in 1884 his name appears as author of "My Old Kentucky Home," starring Effie Ellsler, and with William H. Thompson and Archie Boyd in the cast, and a play which was the first independent venture of Marc Klaw as a producer. He seems also to have done some editorial writing for various papers, a kind of chatty, philosophical column dealing with events of the day. In 1885 and until 1886 he was dramatic editor of the New York *Star*.

Probably the reason he left this place was to join A. M. Palmer, the manager of the famous stock company at the old Union Square Theatre. In all events, it was in 1886 that Mr. Price became head playreader and dramatic expert for this remarkable organization. He did much for Palmer by way of selecting worthy material for production, in play revision, and in some translation and adaptation.

WILLIAM T. PRICE

For Palmer Mr. Price made the first translation and adaptation of "Magda" used in this country. Holding this place, Mr. Price widened his knowledge and experience considerably. He met the leading dramatic personages of the time and made some of his most enduring friendships. Augustus Thomas was just climbing the heights, and Charles Klein used to importune him to read his submitted manuscripts earlier than schedule. And he learned much about the great body of unproduced playwrights clamoring for productions, and failing that, for the know-how to write.

By 1900 Mr. Price had become so concerned about the vast crowd of uninformed persons writing for the theatre—eight years before he had prepared his "The Technique of the Drama"—that he listened with interest to the suggestion of Alfred Kennedy, a friend, later to become an established dramatist himself, that he started a school for public instruction.

The list of patrons of the school showed these names: Henry Watterson, Horace B. Fry, Daniel Frohman, Paul M. Potter, Marc Klaw, Abraham Erlanger, A. M. Palmer, Ben Teal, William H. Crane, Joseph Brooks, Lawrence Reamer and Edward Fales Coward. Directly associated with Mr. Price in the venture, but in a purely advisory way, was H. A. DuSuchet, author of "My Friend From India" and "The Man From Mexico." DuSuchet left to devote himself to other interests before the year was over, but Mr. Price kept on and soon proved that his venture had been worth while.

The school was successful from the start. Mr. Price gradually collated his materials for study and in 1910 issued his next book, "The Analysis of Play Construction." This was followed at intervals by the other volumes already named.

The first pronounced successes of students of the school came during the season of 1905-6. Then it was that "The Clansman" and "Lincoln" were produced. There had been other productions and promises of production, but none quite equalling these. Six others who took the course at this time were rewarded with acceptances of their plays by reputable producers before the year was out. And so the institution grew.

With Harrison Grey Fiske.

Mr. Price joined the forces of Harrison Grey Fiske and Mrs. Fiske when the death of A. M. Palmer terminated his connection with the Union Square, and he maintained this place as playreader almost until the time of his death. He also was contributing regularly by this time to the *Theatre Magazine*, and this generally anonymous service of play review when Mr. Price died Monday morning had covered nearly twenty years.

He was indefatigable in his labors. In addition to his work at the school he was carrying on a large business of play revision for established dramatists and managers. These included Daniel Frohman, Klaw & Erlanger, Joseph Brooks, Harrison Grey Fiske, Mrs. Fiske, David Belasco, Laurence Eyre, Austin Strong, Francis Wilson, Frank Allen, Atherton Brownell, Charles Klein and Thomas Broadhurst. He further acted as play expert in cases of alleged plagiarism for Charles Klein in one instance and for the plaintiff in the notorious "Heir to the Hurrah" case, which was seven years in settling and in which the verdict was rendered on the strength of Mr. Price's advice. In 1912 he founded and published a monthly magazine devoted to dramatic method, "The American Playwright."

In his later years Mr. Price wrote one other play, "John Brown of Harper's Ferry," which has not been produced. On one occasion a company was formed by Judge Gildersleeve and Horace B. Fry to present it, but the scheme fell through.

William Thompson Price will be remembered popularly as the man who started the first school of playwriting. Students and workers in the theatre appreciate him most as a analytical genius of the playwriter's art.

Human Side of Baseball Full of Fun

Training Camp Nights Bring Out Fund of Stories About Players of These and Other Days.

By DANIEL.

IN the spring training camp of the major league club is born many a tale of fun and frolic—and many a tale of blasted hopes, too. And to while away the hours of the night there is fun aplenty in the retelling of stories of many another trip and many a hot day in the thick of the pennant fight. For the unsuspecting rookie there is the inevitable snipe hunt in the dead of night, with the inevitable walk back to the hotel, a dozen miles away. Then there is the old reliable badger fight—a trick for which Fred Merkle fell twice in one week at Marlin. There is hard work for recruit and veteran down there in the South, but there are some few compensations.

Larry Doyle of the Giants has a fund of these training camp stories, and not a few are at the expense of Larry Doyle. He tells one on a member of the official family of the Giants. It happened some years ago. The club was on its way to Marlin and had stopped at St. Louis to pick up Fletcher and a few others. Then the trip for Texas was started. The train rolled through the stubbly fields of Missouri, where the autumn before there had been huge corn stalks. "Say Larry, what are these little bits of things sticking out of the ground?" the ingenuous one asked. "Why, I am surprised at your ignorance," came back Doyle. "You are running through the celebrated match fields of Missouri." The other fellow believed Larry and wrote home about having seen where the matches grow. He hates to have the story told on him now, so we will withhold his name. He is wiser now.

Stories of Somnambulists.

Charley Herzog tells of a night of horror with the Giants in camp when he first joined the club. John McGraw teamed up Herzog with Jack Murray, the outfielder, as roommates. The first night was spent in peace, but in the thick of the second night Herzog suddenly was awakened by a strange feeling that everything was not right. He sat up in his bed, and there, right in front of him, was Murray, stark naked, climbing over a chair as if he were a monkey. The outfielder then clambered over the writing table and started to shin up the wall over the bureau.

By that time Herzog was thoroughly awake. He decided that something was either spooky or fishy, and he went out after Murray. And Jack was fast asleep. Herzog led Murray back to bed, and soon Jack was snoring through the sleep of the righteous. In the morning Herzog found out that Murray had a habit of sleeping stark naked—and that he was a somnambulist. After that Herzog never minded Murray's sleep wanderings.

The greatest team of sleep walkers in the majors was the famous Yankee battery of other days—Russ Ford and Ed Sweeney. The first year that Frank Chance managed the club he took it to Bermuda for its training. Ford and Sweeney were assigned to one room. Each was a somnambulist, and neither knew it about the other. One night Ford, in his wanderings, playfully kicked Sweeney's shoes out of the window, while Sweeney, on the same night, took a little sleep walk and stepped all over Ford's clothes. In the morning they were as sore as blazes at each other.

About Erratic Pitchers.

A good many stories are told on pitchers who were of erratic tendencies. Most of them became erratic through the agency of John Barleycorn. Many yarns have been told of Rube Waddell—how he called in his outfielders one day and fanned the side. Others are told of the short lived Sockalexis, the Indian, who drank himself out of the game and out of the bigger game. "Bugs" Raymond, who was with the Giants some years ago, also figured in many of these escapades.

Toward the end of Raymond's career with the Giants he never got any money. His pay checks were sent to his family. If "Bugs" wanted to buy anything John McGraw sent some other member of the club with him to pay for the pitcher's purchases. One afternoon the Giants were playing the Cubs at the Polo Grounds. The New York pitcher—whoever he was—began to get his bumps, so McGraw tossed Raymond the ball and told him to go out into the bull pen and warm up. Raymond took the ball and hit for the pen. He did not stop there. He went out into Eighth avenue, sold the ball for 70 cents and hit for the nearest saloon.

About twenty minutes later Raymond, with 70 cents' worth of red eye in his stomach, reported back to McGraw, "all warmed up," he said. Mac sent him into the box. The bases were full. The first pitch went higher than the grand stand. The second tried to dig a hole all the way to China. The man walked, the game was lost—and Raymond got the gate. Soon after he was released.

They tell a rather interesting story about a certain man in the majors whom we do not like to name. The incident happened last season when the player was hitting the booze trail nearly every night. He came to the hotel drunk, made life miserable for his team mates and got himself thoroughly disliked. Finally his mates decided not to put up with it any longer. They started a poker game in the "pest" room in the Majestic in Philadelphia. When the player came back at midnight, maudlin, he was denied admission.

There was a parley in which short and ugly words were hurled over the transom. But the card players would not be disturbed. There came silence, and the player was forgotten. Apparently he had gone to sleep in some other room.

About half an hour later one of the players looked up at the window, and his gaze met a leering face. The window began to slip down and the player started to hurl invectives anew. He had walked fourteen feet on a ledge about six inches wide, a dozen stories above the street. The other players tried to assuage him with kind words in an effort to get him into the room, but he refused to budge from the ledge.

Some one sneaked up on him, grabbed him by the head, and with the aid of three other players pulled the man from his hazardous position. The man in question has reformed. His reform was started the next morning when he realized what he had done.